

EXEC. PRODUCER: James D. Parriott

PROD. #83492  
(Formerly: #85723)  
February 1, 1982 (F.R.)  
Rev. 2/23/82 (F.R.)  
Rev. 3/ 1/82 (F.R.)

VOYAGERS!

(pilot)

Written

by

James D. Parriott

VOYAGERS!

CAST

JEFFREY JONES  
PHINEAS BOGG  
MARY  
EDDIE RICKENBACKER  
WILBUR WRIGHT  
ORVILLE WRIGHT  
AGNES SPENCE  
(X) INNKEEPER  
PIRATES  
(X) INNKEEPER'S WIFE

AUNT ELIZABETH  
TOM  
ROGUES  
BABY BOY  
EGYPTIANS  
GERMAN SOLDIERS

(X)

SETS

INTERIORS:

JEFFREY'S ROOM  
JEFFREY'S LIVING ROOM  
BASEMENT STAIRWELL  
CELLAR  
WRIGHT CYCLE COMPANY  
A WORK AREA

EXTERIORS:

ST. LUCIA  
TOWN  
OUTDOOR MARKET  
UPSTAIRS VERANDA  
EGYPTIAN RIVERBAND  
CENTRAL ASIAN FIELD  
FRENCH VILLAGE  
MOTORCYCLE WITH SIDECAR  
GUN TRUCK  
COUNTRY ROAD  
BRIDGE  
RIVER  
FRENCH STREETS  
SUPPLY TRUCK  
ARCHWAY  
KITTY HAWK BEACH  
PIER  
DAYTON STREET  
CYCLE SHOP  
FRENCH COUNTRYSIDE -  
FARM  
TRI-WING FOKKER  
HORSE-DRAWN WAGON  
COCKPIT  
SMALL GLIDER  
WOODEN BRIDGE  
ONE EARLY AUTOMOBILE  
BIG ROCK  
CLIFF

(X)

VOYAGERS!CAST

(X)

JEFFREY JONES  
 PHINEAS BOGG  
 MARY  
 EDDIE RICKENBACKER  
 WILBUR WRIGHT *Ed Engley Jr.*  
 ORVILLE WRIGHT  
 AGNES SPENCE - *Sandra Curry*  
 BRITISH CAPTAIN  
 PIRATES  
 ATTRACTIVE WOMAN

AUNT ELIZABETH  
 TOM  
 ROGUES  
 BABY BOY  
 EGYPTIANS  
 GERMAN SOLDIERS  
 GERMAN GUARD

SETSINTERIORS:

JEFFREY'S ROOM  
 JEFFREY'S LIVING ROOM  
 BASEMENT STAIRWELL  
 CELLAR  
 WRIGHT CYCLE COMPANY  
 A WORK AREA

EXTERIORS:

ST. LUCIA (X)  
 TOWN (X)  
 OUTDOOR MARKET (X)  
 UPSTAIRS VERANDA (X)  
 EGYPTIAN RIVERBAND  
 CENTRAL ASIAN FIELD  
 FRENCH VILLAGE  
 MOTORCYCLE WITH SIDECAR  
 GUN TRUCK  
 COUNTRY ROAD  
 BRIDGE  
 RIVER  
 FRENCH STREETS  
 SUPPLY TRUCK  
 ARCHWAY  
 KITTY HAWK BEACH  
 PIER  
 DAYTON STREET  
 CYCLE SHOP  
 FRENCH COUNTRYSIDE  
 TRI-WING FOKKER  
 HORSE-DRAWN WAGON  
 COCKPIT  
 SMALL GLIDER  
 WOODEN BRIDGE  
 ONE EARLY AUTOMOBILE  
 BIG ROCK  
 CLIFF

VOYAGERS!PROLOGUE

FADE IN

1  
thru  
4

OMITTED

1  
thru  
4

4-A EXT. ST. LUCIA, 1678 - DAY

STOCK

4-A

A dark pirate galleon stands off the Caribbean island firing round after round into an imposing British fort. Smoke rises from the sun-bleached town below, signaling that the conflict is spreading.

4-B IN THE TOWN

4-B

Pirates race through the streets setting fire to, or destroying, anything in their path.

4-C AN OUTDOOR MARKET

4-C

appears to be one of the centers of action. Smoke billows from a rooming house, as a group of pirates chase the Innkeeper, his Wife and son, and several boarders into the courtyard. The Innkeeper and his clan pull up suddenly as:

4-D ANOTHER GROUP OF PIRATES

4-D

closes in from the direction they were headed.

4-E NEW ANGLE

4-E

as the innkeeper's son tips a vegetable cart into the path of the oncoming pirates, then runs pell mell through the marketplace followed by a couple of the boarders. They throw everything they can behind them to slow the pursuing rogues, then head up a flight of steps leading to:

4-F AN UPSTAIRS VERANDA

4-F

Another group of pirates bursts out of a second-story door, cutlasses drawn, and attack the boy and his friends in what will surely be a fight to the finish.

4-G

THE BOY

4-G

is an astonishing swordsman. His skill is easily that of an adult, as he takes on a pirate twice his size. He scans the marketplace below anxiously between parries and spots:

5

HIS POINT OF VIEW - THE INNKEEPER AND HIS WIFE

5

helplessly cornered against the burning building. Flames leap up around them as they do their best to hold off a trio of pirates. If the rogues don't get them, the fire surely will. The Boy shouts to them:

BOY (JEFFREY)

Father!

6

THE INNKEEPER

6

looks up to the veranda.

INNKEEPER

Give us a hand, son! Hurry!

7

THE BOY

7

turns back to the rogue, just in time to duck a thrust of his blade. He then grabs the awning above him...and kicks the off-balance pirate with both feet.

8

WIDE

8

as the man is propelled off the veranda...and takes a long graceless fall into a tomato cart below. The Boy then grabs a clothesline and prepares to ride it off the veranda to the desperate Innkeeper below.

INNKEEPER

Hurry son! I can't hold them off!

The Boy doesn't see:

9

ANOTHER ROGUE

9

approaching from behind. The man smiles as the Boy begins his ride down...then puts his sword to the clothesline.

10

THE BOY

10

looks up in horror as he feels the rope go...sees the laughing pirate...then screams as the clothesline gives way!

11

WIDE ANGLE

11

as the boy falls, reaching toward the Innkeeper.

BOY

(X)

Father....

CUT TO

12

INT. JEFFREY'S ROOM - NIGHT - JEFFREY JONES' EYES

12

open with a start. His face has a damp sheen, his breathing slightly labored. This is the Boy from the fight...but the marketplace is gone. And the Innkeeper. And the pirates. This is the Twentieth Century, and all that remains of that tragic adventure is the book on the boy's lap, PIRATES IN HISTORY. Jeffrey Jones regards the thick volume for a moment, then looks out his thirty-story window at the cold, twinkling lights of the city below. His body rises and falls with a sigh...then he stands, turns away from the window and starts into the darkened room. (X)

13

NEW ANGLE

13

as a large sheepdog, who has been sleeping at his feet, follows him to a book-lined wall. All of the volumes have something to do with history. Jeffrey places the pirate book on one of the shelves next to a framed photograph of a young family: Jeff and what must be his parents. But we recognize them as being the Captain and the woman from the pirate fight. Jeffrey gazes at the picture, reflecting a pain somewhere inside...then the moment is broken by the sound of a muffled argument drifting in under his door. The dog whines..

JEFFREY

(whispers)

Can it, Ralph.

Ralph silences...and they both listen.

TOM'S VOICE

Every time! Every time it happens like this!

AUNT ELIZABETH'S VOICE

Well, what do you want me to do?  
Put him out on the street?

Jeffrey crosses quietly across his room to the door and cracks it open. Ralph follows.

14

## HIS POINT OF VIEW - THE LIVING ROOM

14

is typical of the new high-rise apartments; stark in its simplicity. His Aunt Elizabeth, very attractive in a hard sort of way, argues with her boyfriend, Tom. They look like they met in, and frequent, single bars. They are not the people in the book shelf picture.

ELIZABETH

He's my nephew. He doesn't have anyone else.

TOM

I don't care. I just don't want him to foul up our trip to Cancun.

(X)

(beat)

You can send him someplace. Send him off to....

(trails off)

ELIZABETH

That's right...where? You tell me where and I'll do it!

A pause. Elizabeth rubs her forehead. Tom crosses consolingly.

TOM

Baby....

ELIZABETH

You think I like being saddled with an eleven-year-old kid?

(sighs)

Why did Bill and Cathy have to die?

15

## CLOSE - JEFFREY

15

silently closes the door...then turns back into the dark room. A tear wells up in his eye, and is quickly wiped away by his shirt-sleeve. It looks as if the burden of the world is on his shoulders. He gives Ralph's head a rub...then is surprised by a hard rattle at:

16

## THE WINDOW

16

The glass shakes for a moment...then stills. Probably the wind.

Jeff turns away, and is about to cross to his bed when....

A large, dirty hand smashes through the window, punching out the glass with a binding of a thick, black book.

17

JEFFREY'S EYES

17

widen...he tries to shout, but has no voice. Instead, he gasps helplessly as another equally large and dirty hand reaches inside the room, grasps the drapes, then pulls in.

18

A BEARDED, ROUGHLY HANDSOME, ROGUE OF A MAN

18

Some of us might recognize him as the pirate from Jeffrey's dream, but it doesn't really matter. What he is...is outrageous. The guy is wearing the most incredible collection of clothes ever seen: an ancient leather vest, a uniform coat from Napoleon's era, a Western bandana, dueling pants from King Louis' court, and Pancho Villa gun belts criss-crossed over a bare chest with a jagged sabre scar running down its center. The outfit says, and is, swashbuckling at its best. The only problem is that the guy who's wearing it looks scared out of his mind. The blood drains from his face as he looks out the broken window...and the thirty-story drop to the ground.

ROGUE (BOGG)

Smokin' bat's breath...that coulda  
killed me! When'd they start building  
'em this high?!

(X)

Ralph begins to growl at the man...baring his teeth. The Rogue focuses on the room.

ROGUE

This isn't 1492. Where's Columbus?  
Where am I?

(X)

He starts into the room...and it's a mistake.

19

RALPH

19

sensing threat to his master (and rightly so) charges!  
Jeffrey finds his voice.

JEFFREY

Ralph!

20

NEW ANGLE

20

as Ralph takes a flying leap at the Rogue, and tries to bring him down.

ROGUE

Hey! Get him off...Ow!



21

JEFFREY

21

runs over to the fight and tries to pull Ralph off.

JEFFREY

Ralph, let go...let go!

But Ralph has his jaws firmly set in the black book the Rogue is carrying.

ROGUE

He's got my book....

JEFFREY

Ralph! .

ROGUE

Keep your lousy fangs.....

Suddenly, the struggle throws Jeffrey backward toward the window. His feet hit the ledge...and Jeff topples.

JEFFREY

Help!

22

NEW ANGLE

22

as the Rogue looks up to see the boy start to fall back out the window! He drops his black book...and, without a second thought, makes a heroic dive.

23

EXTERIOR - ANGLE

23

as the Rogue catches Jeffrey midair somewhere around the 29th floor -- and they both fall screaming toward the city far below.

24

IN THE ROOM - RALPH

24

crosses to the window, the black book still in his jaw, and peers out.

25

HIS POINT OF VIEW - THE STREET BELOW

25

and the air in between is empty. Jeffrey and the Rogue have disappeared.

Ralph wines.

TO BLACK

ACT ONE

FADE IN

26

THE COSMOS - EFFECT

26

Jeffrey and the Rogue fall through galaxies and star clouds  
 ...past the camera...to:

27

EXT. EGYPTIAN RIVERBANK - DAY

*Process*  
Indian Dunes

27

Tall reeds obscure the water's edge...and provide most of the greenery on this otherwise arid plain. The light is dusty, and, if it's possible, strangely ancient. A pair of distant screams disturb this tranquility...coming in like artillery shells from somewhere overhead.

28

NEW ANGLE

28

as Jeffrey and the Rogue literally drop out of the sky, and come to an awkward landing on top of the reeds. There is a pause...then the Rogue moans, unaware of the boy behind him.

ROGUE (BOGG)

Ohhh...just once I'd like to land on a haystack. A nice soft, sweet-smelling....

He pulls a reed out from under his body, that, had it been sharper, would've pierced his derriere.

29

JEFFREY

29

looks at his surroundings in utter astonishment. They should be plastered over a block and a half of sidewalk.

JEFFREY

Where...What happened to, uh...Are we alive?

30

THE ROGUE

30

isn't sure where the voice is coming from.

ROGUE

Alive?

(turns and  
sees kid)

Oh no...

CONTINUED

30

CONTINUED

30

ROGUE (Cont'd)

(a beat;  
nods)

Yeah, we're alive. What year was that? I've gotta get you back.

He pulls out a large, gold pocket watch-like device and consults it. Jeffrey is taken aback by the question.

(X)

JEFFREY

What year?

ROGUE

Year. An' don't tell me 1492. I know for a fact they didn't have buildings like that in 1492.

JEFFREY

We do in '82.

ROGUE

A joker. Funny. We'll try it again because you're a nice kid. What year?

JEFFREY

1982...and I'd like to know where we are now.

ROGUE

Look, son...I am not a man who's known for being patient.

(points to  
device)

This here Omni's only got circuits to 1970. The only way I can get to 1982 is if the lousy thing...

(beat, realizes)

Bat's breath! It's losing it again in the automatic mode.

(X)

JEFFREY

Bat's breath?

ROGUE

Do you have any idea what it's like to field strip one of these things? Where's my guidebook?

He stands and begins to search through the reeds.

CONTINUED

30

CONTINUED - 2

30

ROGUE

Help me...got to be around here  
somewhere....

Jeff starts to look...then sits.

JEFFREY

Is it black?

ROGUE

Yeah...now look. Can't do a lousy  
thing without it.

(X)

JEFFREY

About this big?

ROGUE

Right...right. You got it, there?

JEFFREY

No...Ralph does.

ROGUE

Ralph?

JEFFREY

My dog.

ROGUE

(pales)

Dog. You mean the big, fur coat  
with all the teeth....

JEFFREY

(nods)

Ralph.

ROGUE

In 1982....

A pause...then the Rogue erupts. He closes in on Jeff as he  
speaks, eventually grabbing his collar.

ROGUE

Will somebody give me a break?! Do  
you know what you've done?! History's  
going to change because you couldn't  
control that snaggy mangy mutt.  
Empires are going to fall. Wars are  
going to rage. I'm going to lose my  
job!

CONTINUED

30

CONTINUED - 3

30

Jeffrey, despite a slight watering of his eyes, gives it right back to him. Face to face.

JEFFREY

Your job?! Who do you think you are?  
You broke into my room. You knocked  
me out the window. You brought me  
here, wherever I am. You deserve to  
lose your lousy job!

ROGUE

Yeah?!

JEFFREY

Yeah!

A silent pause...then the Rogue lets go of his collar in resignation.

ROGUE

(mutters)

Smart kids give me a pain....

A baby cry catches the Rogue's attention.

NEW ANGLE

31

as he turns, and starts walking away from Jeff through the reeds. The boy hesitates for a moment, then tags along.

JEFFREY

Where are we going?

ROGUE

Where am I going. I'm going to  
salvage what's left of my job.  
You're going to get lost.

JEFFREY

I am lost.

The Rogue continues on, searching for something in the reeds.

32

JEFFREY

32

stops, as something catches his eye in the water:

HIS POINT OF VIEW - A SMALL WOVEN BASKET

33

floats at the edge of the river, hung up in some of the reeds.

34

NEW ANGLE

34

as Jeffrey crosses to it...and finds a baby boy inside.  
Jeffrey calls to the Rogue.

JEFFREY

Hey!

ROGUE

Hey what?

Jeff holds up the basket.

JEFFREY

This what you're looking for?

The Rogue makes his way to Jeff's side and peers into the basket. He smiles tenderly at the baby -- then, when Jeff notices, quickly regains his tough facade.

ROGUE

I don't know.

35

THE ROGUE

35

takes the basket and moves toward dry ground. Jeffrey follows.

JEFFREY

You don't know?

ROGUE

I'd know if I had my guidebook.  
Now, I've just gotta guess.

He puts the basket on the ground -- the baby gurgles happily -- then the Rogue checks:

36

HIS POCKET WATCH (OMNI)

36  
(X)

This is our first good look at the golden device. A small globe is mounted where the watch face should be, and is surrounded by a series of numbered rings. Two lights are mounted at the upper corners; a green one, which is not lit, and a red one, which is flashing like crazy.

37

NEW ANGLE

37

as the Rogue frowns and shakes his head.

ROGUE

Nope. Not it.

CONTINUED

JEFFREY

Not what?

ROGUE

Not right.

JEFFREY

(exasperated)

Well if you'd tell me what's going  
on I might be able to help. Who are  
you? What are you?!

The Rogue looks at the kid...then sighs.

ROGUE

I am what is called a Voyager. Ever  
heard of one?

Jeff shakes his head.

ROGUE

Of course not. No one has. We're  
the folks who are plucked out of our  
times and trained to travel through  
the ages to help history along. Y'know  
...give it a push where it's needed.

(beat)

Problem is, see, there was this  
blonde in my voyager class. Nice  
legs, a little mole right here, and  
this kind of mysterious way of talking  
...She kinda distracted me, y'know?

(considers

Jeff's age)

Maybe you don't know. Anyway, I  
figured I didn't have t'pay atten-  
tion. The guidebook tells you what  
to do.

JEFFREY

But your guidebook....

ROGUE

Was your fur coat's dinner.

(beat)

So...here I am in...

(checks Omni)

Egypt, in 1450 BC, and I haven't got  
the foggiest idea what to do.

The Rogue picks up the baby...and smiles.

ROGUE

(to baby)

You got an idea, kid?

38

JEFFREY

38

pales as the idea sinks in.

JEFFREY

This is Egypt....

ROGUE

(nods absently)

1450 BC. Goochy...goochy.

JEFFREY

We traveled through time....

ROGUE

Maybe I'm supposed to feed him.

(searches  
pockets)

Got some beef jerky here somewhere.

An idea dawns on Jeffrey's face. He takes the baby from the Rogue.

JEFFREY

Moses.

ROGUE

What? Be careful with him.

JEFFREY

He's Moses.

ROGUE

Moses is an old man with white  
whiskers. Looks like Santa Claus  
with a part down the middle.

39

NEW ANGLE

39

as Jeffrey puts the baby in the basket and crosses back  
through the reeds to the river. The Rogue scrambles to  
follow.

ROGUE

Hey! What are you doing?

JEFFREY

Putting him back in the water.

ROGUE

He'll drown.

JEFFREY

Sssh!

Jeffrey points:



40 THEIR POINT OF VIEW - DOWNSTREAM

A small royal party of Egyptians is about a hundred yards away on the opposite bank.

*Extras* [ 2 male slaves  
1 princess  
3 hodies ]

41 JEFFREY

41

carefully places the basket into the river.

JEFFREY

Moses was found by the Pharaoh's daughter in the Nile.

He gently shoves the basket into the current...and it begins to drift toward the Egyptians. The Rogue checks:

42 INSERT - HIS OMNI

42

The red light has stopped flashing, replaced by the serene glow of the green.

43 THE ROGUE

43

is simply amazed. He looks at Jeff with begrudging respect.

ROGUE

That did it. Green light. How'd you know?

(X)

JEFFREY

My dad was a history teacher. Let me see.

(X)

The Rogue shows him the Omni...and it's a mistake. Jeff reaches up to the device....

JEFFREY

Which one do you press to go....

And, in the next moment, they're gone.

44 EXT. CENTRAL ASIAN FIELD - DAY - THE MONGOLIAN HORDES

*STOCK* 44

led by the indomitable Ghengis Khan charge across the barren landscape, screaming like banshees, directly into camera!

45 A REVERSE ANGLE - AFGHANI HORDES

45

looking equally ferocious, charge toward them from the other side! Into this chaos...I mean, smack dab between the armies, land:

46

JEFFREY AND THE ROGUE

46

The guys' heads are still back in Egypt. They seem completely oblivious to what's closing in.

ROGUE

You little toad! Don't you ever,  
ever touch that....

Finally, the blood-curdling screams sink in. The ground is literally vibrating.

ROGUE

Oh no....

Their eyes widen as they look right...look left...and scream!

JEFFREY AND ROGUE

Ahhhh!

Jeff scrambles -- the Rogue tackles him, pressing the Omni -- then they both vanish as:

47

THE HORDES

47

collide!

*STOCK*

EXT. FRENCH VILLAGE - DAY

*European Street*  
*BK LOT*

48

*LAND  
ING*

Jeffrey and the Rogue fall from the sky like mortar shells and find themselves sprawled all over the cobblestone street at the rear of a building. Jeffrey is still panting, shaking in utter fear. The Rogue comforts him. (X)

ROGUE

Hey...easy. It's okay, kid. Relax. (X)

JEFFREY

That was...I mean we almost...didn't we?

ROGUE

(nods)

That ought to give you a pretty good idea why you'll never touch this Omni again.

(beat)

What am I saying?

(to Jeff)

Kid...nice t'know ya. Sorry for any inconvenience, but I work alone.

He stands with a groan and starts down the quaint street. Jeffrey follows angrily.

CONTINUED

*RD. Car's  
& Trucks*

*8 stunt  
12 extras*

48

CONTINUED

48

JEFFREY

Oh no you don't. You got me into this, you're getting me out. I've got school tomorrow.

ROGUE

Can't take you back....

JEFFREY

I don't even know where I am.

The Rogue checks his Omni. The red light is blinking.

ROGUE

France. 1918. The Revolutionary War.

JEFFREY

The first World War.

A distant explosion muffles his words.

ROGUE

What?

Suddenly, the street around them erupts with mortar explosions and machine gun bullet hits!

49

NEW ANGLE

49

as the Rogue grabs Jeffrey...and dives into:

50

A BASEMENT STAIRWELL

50

A breathless beat...then:

JEFFREY

The first World War.

ROGUE

Right.

Another long burst of machine gunfire, and the sound of rapidly approaching engines draw the guys up to see:

51

THEIR POINT OF VIEW - A MOTORCYCLE WITH A SIDECAR

51

careening wildly down the street toward them. A German gun truck pursues, weapons blazing...but not for long.

52

NEW ANGLE

52

as an out of control, horse-drawn cart pulls out of a side street, directly in the line of traffic.

53

THE MOTORCYCLE

53

manages to squeeze through...but:

54

THE GUN TRUCK

54

hits the cart head on! The cart tips...and its cargo, lumber of all shapes and sizes, spills out onto the street.

55

THE CYCLE

55

comes to a grinding halt against a building near Jeffrey and the Rogue.

ROGUE

Those the good guys?

Jeff nods.

56

NEW ANGLE

56

as they run out to the motorcycle and find an absolutely stunning Blonde in the sidecar guarding the slumping, wounded driver. She waves a revolver like she knows how to use it.

BLONDE (MARY)

Hold it right there!

ROGUE

That thing's dangerous. Will you put it....

(X)

She fires, narrowly missing the Rogue, then he dives for the gun and wrestles it away.

ROGUE

We're the good guys!

BLONDE (MARY)

Then get us outta here!

Bogg releases the Blonde then pulls the driver off the machine. Jeff and the Blonde follow as he drags the man the short distance into:

57

## THE STAIRWELL

57

The Rogue quickly pulls off the soldier's coat and helmet and puts them on. As he does, he nods to the cellar door.

ROGUE

Hide down there.

BLONDE (MARY)

Where do you think you're going?

ROGUE

I'll be back.

He plants a big kiss on her lips, and receives a hard slap across the face.

ROGUE

It wasn't that bad.

(X)

Before she or Jeff can utter another word:

58

## NEW ANGLE - THE ROGUE

58

dashes out into the street and leaps onto the cycle. Problem is, that's all he does. The cycle's running...but the Rogue has no idea how to put it in gear. He fools with the controls as:

59

## THE GERMANS

59

now on foot, run around the tipped cart and open fire!

The bullet hits erupt around the Rogue as he struggles to remember.

ROGUE

Motor Transportation 1-A. When you want it to go....

(X)

60

## JEFFREY AND THE BLONDE

60

peek anxiously over the stairwell. Jeff yells to his friend.

JEFFREY

The clutch! The clutch!

He makes a squeezing movement with his left hand...the Rogue imitates the movements on the bike...and:

61

## NEW ANGLE - THE CYCLE

61

takes off. The Rogue whips it around in an awkward U-turn, then charges directly toward the Gerrys! They fire at him, miss...and, when it becomes apparent that he's not going to stop, scatter. Problem is:

62

## THE ROGUE ON THE BIKE

62

can't stop. He doesn't remember.

ROGUE

Motor Transportation 1-A. When you  
want to stop....

(X)

He fools with the controls...then looks ahead and pales.

ROGUE

Bat's breath.

63

## HIS POINT OF VIEW - THE CART

63

is dead ahead. Luckily there is a natural ramp that's been  
formed by the tipped lumber. It's apparent that he isn't  
going into the cart...but rather, over.

64

## NEW ANGLE

64

as the Rogue hits the boards at full throttle, rockets up  
the ramp, and is catapulted into the air!

65

## THE CYCLE

65

soars over the cart, over the German truck, and makes an  
unbelievably hairy landing on the other side.

66

## THE GERMANS

66

scramble into their vehicle, turn it around, then chase the  
cycle out of town.

67

## IN THE STAIRWELL

67

Jeffrey has watched it all with great interest...and no small  
amount of awe. The Blonde is less impressed.

BLONDE (MARY)

Thinks he's God's gift to the world,  
right?

JEFFREY

(smiles at  
this; then)

C'mon. We'd better get inside.

(X)

CONTINUED

67

CONTINUED

67

As they lift the corporal and carry him into the cellar....

BLONDE (MARY)

Think he'll come back?

JEFFREY

He'd better.

BLONDE (MARY)

Who is he?

Jeffrey puzzles on this for a moment...then:

JEFFREY

My father.

CUT TO

68

EXT. COUNTRY ROAD

68

Mortar explosions and machine gun hits surround him as the Rogue tears on the edge of control, over a rise, toward a wooden bridge at the bottom of the hill. The Germans aren't far behind.

69

WITH HIM

69

as he struggles to slow the bike...and only succeeds in shifting to a higher gear.

ROGUE

Motor Transportation 1-A....

(X)

He looks ahead to:

70

HIS POINT OF VIEW - THE BRIDGE

70

It's coming on very quickly...and something worse. In the next second its tender wood is splintered by a mortar shell explosion, dead center! The bridge slumps forbiddingly in the center.

71

THE ROGUE

71

knows he doesn't have a chance. Time to give up the ghost.

ROGUE

When you want to get off....

Lines the cycle up...then, just as he reaches:

- 72 NEW ANGLE - THE BRIDGE 72  
The Rogue leaps. He falls a good two stories, landing with an awkward splash below.
- 73 THE CYCLE 73  
is mercilessly riderless as it smashes into the center of the burning bridge and explodes in flames.
- 74 THE GERMANS - 5 Stuntmen 74  
pull up to the bridge, scan the fiery wreckage, then turn to the:
- 75 THEIR POINT OF VIEW - RIVER 75  
Nothing in the water but steaming timber. The Germans exchange a satisfied glance, then head back to the town. (X)  
There is a long, silent pause...then:
- 76 THE ROGUE 76  
bursts out of the water, his lungs screaming for air. He checks:
- 77 THE OMNI 77  
The red light's still blinking. A disgusted beat...then he starts his swim to shore. (X)
- ROGUE  
So much for motorcycles.... (X)  
(X)
- TO BLACK

END OF ACT ONE



ACT TWO

FADE IN

EXT. FRENCH TOWN - NIGHT

BK LOT

78

German soldiers move loosely about the town, some in better spirits than others. A lucky few are accompanied by French women. The others must be content with the lilting songs drifting out from the local bar.

One soldier seems to be particularly moved by the music. That, or he's a drink up on the others. He slides along the street, conducting with one hand, balancing himself with the other...drifting all the way to a particular stairwell, where he slumps up against the wall.

79

CLOSE - THE SOLDIER

79

peers out cautiously from underneath his helmet. It's the Rogue. He waits until a couple of soldiers pass, then descends the stairs to:

80

INT. THE CELLAR

STG. 20

80

It's dark. Quiet. The door creaks open revealing an ominous silhouette in a German uniform. He takes a step or two into the room when a board suddenly swings out of the darkness and catches him smack across the shins!

ROGUE

Ahhh....

He collapses to the ground, holding his shins...and is immediately set upon by the small figures.

ROGUE

Ow...ouch! Will you....

81

JEFFREY AND THE BLONDE

81

pummel him mercilessly on the ground, only letting him up when they recognize:

ROGUE

Bat's breath! Will you stop it!

JEFFREY

Bat's breath? That you?

ROGUE

No, it's Winston Churchill.

(X)

CONTINUED

81

CONTINUED

81

Churchill?  
BLONDE (MARY)

(X)

ROGUE  
(realizes)  
Wrong war. There a light in here?

JEFFREY  
We found a lamp.

Jeffrey's figure crosses into a dark corner...a match is struck...and the room comes to life with the lamp's flame.

82

NEW ANGLE

82

as the Rogue stands painfully, and surveys the cellar. It's the usual clutter of old furniture, broken machinery, and dirty bags (maybe I'd better leave this to the decorators). The Blonde is softer than before, actually apologetic.

BLONDE (MARY)  
Hey...I'm sorry. First I try to shoot you, then this. Did we hurt you?

ROGUE  
(forces smile)  
Hurt me? You two?

He grits his teeth and tries like hell to conceal a limp as he crosses to:

83

THE CORNER

83

Jeffrey is standing over the corporal, who is stretched out on a makeshift bed. The Blonde joins them.

JEFFREY  
Where'd you get the uniform?

ROGUE  
You don't want to know. How is he?

BLONDE (MARY)  
Better. He hasn't come to yet, but your son was able to stop the bleeding.

The Rogue looks up slowly to Jeffrey.

ROGUE  
My what?

CONTINUED

83

CONTINUED

83

JEFFREY

(covering)

It was a clean shoulder wound. His fever's coming down.

BLONDE (MARY)

We were on our way to an entertainer's troupe on the front line when the Zeppelins attacked. Bombs everywhere. The corporal took the only road that was open...but it put us behind enemy lines.

JEFFREY

(re Blonde)

Do you know who this is?

ROGUE

(pointedly)

No, son...but I'm sure you'll introduce us.

JEFFREY

This is Mary Pickford, Mary Pickford the actress. And this...this is my father.

84

THE ROGUE

84

turns to the Blonde and puts on the charm.

ROGUE

Phineas Bogg.

He kisses her hand. Jeffrey has to stifle a laugh.

JEFFREY

Phineas?

Bogg stares daggers at him.

BOGG

Phineas.

(beat)

Now, it's obvious that we've gotta get these folks back where they belong. So why don't you watch the corporal for a while, while I go out and look for a truck?

MARY

I'll go with you.

CONTINUED

84

CONTINUED

84

Bogg looks at her quasi-Army outfit.

BOGG

Not in that.

MARY

How 'bout this?

She unbuttons her dress, revealing a slinky slip underneath.  
Bogg swallows hard and croaks....

BOGG

Perfect.

CUT TO

85

EXT. FRENCH STREET - NIGHT

85

*6 soldiers  
2 women*

A tipsy German soldier and his slinky blonde Frenchie draw  
jealous glances as they nuzzle their way down the sidewalk.

86

WITH BOGG AND MARY

86

as they enjoy the romantic charade.

MARY

So instead of just stumping for war  
bonds at home, I decided to boost  
the boy's morale.

BOGG

You certainly boost mine.

(X)

MARY

(beat)

Jeffrey told me how you lost your  
wife.

BOGG

Jeffrey?

MARY

(nods)

I think it's wonderful the way  
you're bringing him up alone.

BOGG

Oh...I, uh haven't really done all  
that much.

MARY

I love a modest man.

CONTINUED

86

CONTINUED

86

She stops and kisses him deeply.

BOGG

I'm very modest.

MARY

(after another  
kiss)

Ever think of coming to Hollywood?  
You've got it all over Doug?

BOGG

Doug?

MARY

Fairbanks. The swashbuckler.

BOGG

(nods)

Doug. Listen, could we get back to  
the modesty part?

He starts to kiss her, but Mary stops him.

MARY

That what we're looking for?

BOGG

Where?

She nods across the street to:

87

*covered*  
A LARGE SUPPLY TRUCK

87

pulling up in front of some kind of German headquarters.  
The driver and his companion step out with their guns, then  
lean against the front fender for, what appears will be, a  
good wait.

88

RESUME MARY AND BOGG

88

The Rogue nods.

BOGG

It's perfect. Now if we can get  
those two guys away from there....

MARY

Kiss me.

CONTINUED

88

CONTINUED

88

BOGG

No problem.

(X)

He plants a big one on her lips...then is astonished as Mary pulls away and slaps him as hard as she can...What follows is an Oscar winning performance that turns every head in the street in their direction. "Hearts and Flowers" would be an appropriate score.

BOGG

Wha...?

MARY

(instant tears)

How could you?! Do you know what this does to me?

BOGG

Mary, I...uh....

MARY

No! Keep your hands off me. I hate you! I hate you!

(X)

Boggs watches with a slack jaw as:

89

NEW ANGLE - MARY

89

runs across the street sobbing, and leans against a corner of the building near:

90

THE TRUCK AND THE TWO MEN

90

The soldiers watch her for a moment, their faces a contradiction of lust and compassion, then exchange a look and cross to her.

91

BOGG

91

smiles. This is a woman he could love. A beat...then he starts down the street to approach the truck from the rear.

92

INT. CELLAR

92

JEFFREY

Eddie Rickenbacker?! You're the  
Eddie Rickenbacker?

The corporal has come to. Jeffrey kneels beside him excitedly. The poor corporal is merely confused.

CONTINUED

EDDIE

Yeah, sure, I guess. Corporal Eddie Rickenbacker. Columbus, Ohio.

JEFFREY

What are you doing here?

EDDIE

Kid, I was gonna ask you.

JEFFREY

But you're the number one ace. You oughta be up in the air dogfighting.

EDDIE

Dogfighting? I hate to tell ya, but dogs don't fly. The only thing that's up in the air these days is Zeppelins, and the Gerry's are taking us to the cleaners with 'em.

JEFFREY

You mean we're losing the war?

EDDIE

(nods)

You better like sauerkraut.

JEFFREY

Well what about planes? You just go up and shoot the Zeppelins down.

EDDIE

Aeroplanes? Kid, they can barely get those things off the ground. That Bleriot guy who invented 'em keeps landing in the English Channel.

JEFFREY

Bleriot? What about the Wright Brothers?

EDDIE

Who?

JEFFREY

Uh oh.

Eddie stands...and runs out of the cellar.

EDDIE

Hey, kid! Where ya goin'?

93

EXT. FRENCH STREET - NIGHT

93

Mary is absolutely charming the pants off the German soldiers with her sob story. One of them even has his arm around her. They are oblivious to:

94

BOGG

94

as he saunters casually up to the rear of the truck, and slides his way around to the open driver's door. He is just about to slip in, when:

JEFFREY'S VOICE

Phineas!

BOGG

(under)

Bat's breath.

95

THE SOLDIERS WITH MARY

95

turn to see Jeffrey running across the street to Bogg. Bogg, who just happens to be climbing into their truck.

SOLDIERS

Hey! Halten!

96

NEW ANGLE

96

as Bogg grabs Jeffrey off the street, literally throws him into the truck, then starts the engine.

97

MARY

97

knows the play has been broken. She melts into the b.g., as the soldiers fire their guns signalling others into the street, and take off toward vehicle.

98

INT. TRUCK

98

Bogg struggles with the shift lever, grinding it badly.

BOGG

What the...How does this thing....

(X

JEFFREY

(points to floor)

The clutch!

BOGG

(he's heard  
it before)

The clutch.

Bogg stomps on the clutch and rams the truck into gear.



99

NEW ANGLE

99

as the truck lurches forward...then weaves through men and bullets down the street.

100

IN THE TRUCK

100

Bogg is steaming. They shout over the engine and gunfire.

BOGG

Of all the times....

JEFFREY

I know what's wrong here.

BOGG

What's wrong here is you! Did you see where Mary....

He swerves violently to avoid:

101

A GROUP

101

manning a machine gun in the center of the street. The men dive out of the way as the tail of the truck skids through... and sends the gun into oblivion.

102

RESUME BOGG AND JEFF

102

BOGG

Got to go back and get her.

JEFFREY

There aren't any airplanes!

BOGG

What?

JEFFREY

Airplanes! That's what we have to change. Without airplanes, the Germans are gonna win the war!

BOGG

The Germans didn't win the war?

Bogg suddenly reacts to:

THE GUN TRUCK AND A LARGE GROUP OF SOLDIERS

103

dead ahead. Their guns are raised.

104 NEW ANGLE

104

as Bogg spins the wheel and sends the truck skidding through an archway, and into a side street. At least, that's what he thinks.

105 BEHIND THE ARCH

105

is nothing but a courtyard and a large stack of hay. Bogg spins the wheel....

106 THE TRUCK

106

slides...then unceremoniously broadsides the hay and comes to a stop.

107 INSIDE THE TRUCK

107

Bogg frantically tries to shift into reverse. No dice. The gear box grinds like crazy; hopelessly jammed.

BOGG

Someday...somewhere in time....

(X)

JEFFREY

Can you set that Omni thing to any place and time?

BOGG

You bet! And when I find the guy who invented this contraption....

(X)

JEFFREY

Forget the truck! We're losing the war! That corporal with Mary's Eddie Rickenbacker.

BOGG

So?

JEFFREY

So he was the top U.S. flying ace in the war. Problem is there aren't any airplanes around to fly in. He's never even heard of the Wright Brothers.

BOGG

That makes two of us. Now shut your mouth or else I'm gonna....

Bogg's words drift off as he sees:

108 THE ARCHWAY

108

The gun truck is parked in its center, and soldiers are streaming in.

109 BOGG

109

turns back to Jeffrey and sighs.

BOGG

The Wright Brothers.

JEFFREY

December, 1903. Kitty Hawk, North Carolina.

Bogg sets the Omni....

BOGG

Kid...you better be right. Hang on.

Jeffrey holds onto his arm, Bogg presses the Omni...and nothing happens. A beat...they open their eyes...then:

BOGG

Not again! This thing's worse than a crooked bookie!

(X)

He begins hitting the Omni with his hand.

110 IN THE COURTYARD

110

The German soldiers cautiously approach the truck, guns ready...and yank open the door. But to their amazement:

111 THE CAB

111

is empty! The Omni finally worked. Bogg and Jeffrey are gone.

On the soldiers' reactions....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

112

EXT. KITTY HAWK BEACH DAY

*Malibu Westward Beach*

112

Sunny, sea-misted, and beautiful. Also empty except for a couple of surf fishermen, one of whom is talking to Bogg and Jeff. He shakes his head, goes back to tending his pole, then:

113

BOGG AND JEFFREY

113

start up the beach. Bogg is absolutely disgusted.

(X)

BOGG

That's another one. Face it, kid, no one here's even heard of the Wright Brothers.

JEFFREY

Is the red light still blinking?

BOGG

(checks Omni)

Like crazy.

JEFFREY

That's because they aren't here. We've gotta go to Dayton.

BOGG

Dayton? You foul up our escape, make me leave Mary in the middle of the First World War, drag me halfway around the world to find a couple of guys no one's ever heard of...and you expect me to take you to Dayton?!

JEFFREY

That's where their bicycle shop is.

Bogg stops walking.

BOGG

No kid...this is it. Time to part our ways. You're in America, same century...and that may be the best I can do. So why don't we just....

Jeffrey turns.

CONTINUED

113 CONTINUED

113

JEFFREY

Can it. You're stuck with me until you put me back in my room where you got me. Besides...you don't know anything about history. You'll mess the whole thing up.

(X)

Jeffrey walks on...leaving a nonplussed Bogg behind. Finally the Rogue runs to catch up, trying a new tact.

BOGG

And what's this father business, huh? I haven't met a girl like that in 300 years, and you tell her you're my son? You know what that could do to my reputation? What about your own father? What would he say?

JEFFREY

My father's dead.

BOGG

(without thinking)

Yeah...and if he was anything like me, you probably did him in!

114 JEFFREY

114

is stung by those words. All his adult bravado melts away...leaving a vulnerable, sensitive kid. He starts to run. Bogg feels like hell.

BOGG

Hey! I'm sorry. Jeffrey?

115 NEW ANGLE

115

as Bogg chases Jeffrey up the beach, finally bringing him down in an awkward tackle.

116 JEFFREY

116

tearfully struggles to break free. Hitting, punching the Rogue.

JEFFREY

Let me go! No! Let me go!

117 BOGG

117

realizes he pushed the kid too far. Guilt and tenderness set in.

BOGG

Hey...easy. Hit me...it's okay.  
Hit me.

He finally gets his arms around Jeffrey and holds the sobbing boy tightly.

BOGG

It's gonna be okay.

DISSOLVE TO

118

~~AFTER -~~ *LATER**Westward Beach**Halibut**sunset*

118

Jeffrey is stretched out next to Bogg, as the Rogue fishes from the end of the pier. They are the only people there to enjoy the sunset (possibly on the Cape's west side). It's beautiful. Quiet.

JEFFREY

We were going camping up north. I was up in the camper reading comics. I guess Dad fell asleep... 'cause we ran off the road and down into some trees. I was okay but Mom and Dad got real smashed up. I tried to get 'em out...but there was this fire. So I ran to the road.

(beat)

They wouldn't stop. I couldn't get anyone to stop.

Bogg puts a comforting hand on Jeffrey.

BOGG

And you've been blaming yourself?  
Kid...Jeff...You couldn't have done a thing. Not a thing.

(beat)

If you want to talk about blame I'll tell ya about me and Waterloo. See Napoleon was never supposed to be there. The guidebook had a plan to make this doctor in Paris hospitalize ol' Nappy for his ulcer. Unfortunately, I never got past the doctor's nurse. You should'a seen her. Blonde hair, green eyes, and these long legs....

(X)

CONTINUED

118 CONTINUED

118

Bogg looks down. Jeffrey's asleep. A tender moment...then he covers Jeff with his coat. Bogg shakes his head and smiles in resignation.

BOGG

Dayton.

119 EXT. DAYTON STREET DAY

*25 x 40*

119

Turn-of-the-century pedestrians crisscross the street in front of a plain, two-story brick building: The Wright Cycle Company. A hand-lettered "Help Wanted" sign is stuck in the front door's window.

*Policeman  
Cryer Kille  
1st file  
(X)*

*Estab. Wright Bros.  
Wagon*

120 JEFFREY AND BOGG

120

blend in perfectly as they stroll down the sidewalk, looking very dapper in their new, period clothing. The effect is completely lost on Jeffrey, who scratches incessantly at his wool knickers.

BOGG

Will you stop doing that?

JEFFREY

They itch, they're hot, and they make me feel stupid.

BOGG

It wasn't my idea to come to Dayton.

Jeffrey casts him an annoyed glance, then reacts as they arrive at the building.

JEFFREY

This is it.

121 BOGG

121

is absolutely transfixed by something he sees.

BOGG

It certainly is.

Jeffrey follows Bogg's gaze to:

122 A STUNNING REDHEAD

122

standing beside the entrance. Her eyes are flirtatiously locked on Bogg's.

CONTINUED

122

CONTINUED

122

JEFFREY

Forget it, Bogg. She isn't blonde.

Jeffrey crosses to the door and removes the help wanted sign. He then casts an annoyed glance at the woman and his partner, and enters.

123

NEW ANGLE

123

as the Rogue crosses to the door and gazes into the Redhead's blue eyes.

BOGG

Phineas Bogg.

REDHEAD

Agnes Spence.

There is a wordless, steamy communication between them... interrupted by:

124

JEFFREY

124

reemerging from the shop impatiently.

JEFFREY

Romeo, c'mon!

Bogg smiles apologetically to the woman.

BOGG

My nephew.

He pulls himself away with great difficulty...and follows the boy inside.

125

INT. WRIGHT CYCLE COMPANY

STG. 6

125

Jeffrey and Bogg find a small shop cluttered with machinery of all kinds, models and drawings of flying machines, a full-scale glider, and, of course, bicycles. Plenty of ammunition for what is amounting to small war between:

126

THE WRIGHT BROTHERS

126

tall, lanky look-alikes. Orville is the one with the moustache, the spiffy clothes, and the bowler hat. Wilbur, (X)

CONTINUED



126

CONTINUED

126

the older of the two, has a bald pate and a dirty apron. Both attempt to keep their voices low and controlled because: 1) They're brothers, 2) Jeff and Bogg are in the shop, and 3) Agnes Spence is just outside. The fury of their argument emerges in slow, deliberate acts of destruction that escalate as the scene progresses.

ORVILLE

She wanted me t'ask her out.

He breaks a pencil.

WILBUR

You know she's my girl, Orv.

A coffee cup shatters on the floor.

ORVILLE

Well, this hurts t'say, Will...but Agnes don't even like you.

He pushes over a bicycle.

WILBUR

That's news t'me.

A row of bicycles go down.

ORVILLE

In fact...she thinks this whole flyin' idea o'yours is crazy and childish.

He rips a glider blueprint off the wall.

127

JEFFREY AND BOGG

127

wince. This is painful.

BOGG

Excuse me, gentlemen? Guys?

(X)

128

WILBUR

128

waves Bogg off.

WILBUR

Right with you.

(to Orville)

My idea? Flyin' is my idea?

CONTINUED

128

CONTINUED

128

He crosses to a workbench near Jeff filled with exquisite wing mockups and balsa glider models. Jeff's heart is in his mouth as Will goes down the bench destroying thousands of man hours of work.

WILBUR

Who spent four sleepless nights  
designing these wings?

(crushes wings)

Ten days flyin' this box kite?

He smashes the kite, then reaches for the next object in line:

129

A BEAUTIFUL SMALL MODEL

129

(X)

of what will become their first flyer. Jeff can't stand it, he deftly snatches the glider before Wilbur can get to it.

WILBUR

(continuing)

Worked for a solid month building  
this model?

(barely reacts  
to missing model)

An' you're callin' me childish?

130

ORVILLE

130

crosses to the full-sized glider in the rear.

ORVILLE

Childish is puttin' a half year into  
a glider that don't fly in a cross-  
wind. Childish is plannin' t'ride  
this thing off Big Rock Cliff.

Mature is puttin' it away before  
someone gets hurt.

(snaps several  
critical struts)

Agnes likes her men mature.

131

BOGG

131

turns to the door to see:

132

AGNES

132

peering discreetly through the window from outside. She smiles suggestively at Bogg...then walks away. Bogg turns back to:

133

ORVILLE AND WILBUR

133

as they meet at the glider. Bogg tries to stop them before it goes too far.

WILBUR

Well maybe I've matured, too.

BOGG

Gentlemen...I think this has gone....

He cringes as Wilbur pulls down a wing. The brothers completely ignore him.

WILBUR

Maybe I don't care too much 'bout flyin' machines, younger brothers, or bicycle shops.

(rips wing  
canvas)

Maybe I've matured so much that I've had it with the whole kit 'n caboodle.

Wilbur pulls off his apron, puts on his hat, and heads for the door. Orville follows...nearly running down Bogg.

BOGG

I really don't think Agnes would want you two to....

(X)

ORVILLE

You ain't got the maturity of a billy goat, Wilbur. We're finished, y'hear that? We're through.

He punctuates the sentiment by kicking over a bike by the door, then follows his brother out. Jeff and Bogg watch:

134

THE BROTHERS THROUGH THE WINDOW

134

stomp off in different directions...both looking for:

ORVILLE

Agnes?

135

JEFFREY AND BOGG

135

stand in stunned silence for a moment, surveying the wreckage around them. Bogg sighs and tears the help wanted sign in half.

CONTINUED

135

CONTINUED

135

BOGG

Well, kid. I guess we got the job.

On Jeffrey's reaction....

CUT TO

136

EXT. WRIGHT CYCLE SHOP - NIGHT

STG 6

136

A lone horse and wagon, the latter painted "Wright Cycle Co." on the side, wait patiently at the curb. The dull, flickering glow of early gaslight lights the windows from inside.

137

INT. CYCLE SHOP

137

Bogg carefully mends the last of the full-sized glider's broken struts, as Jeffrey watches from a desk nearby.

JEFFREY

And this whole thing's because of a girl?

BOGG

Kid, wars have been fought over women.

(X)

(beat, smiles)

Someday you'll understand. But I wouldn't really blame Agnes. This is a case of three people confused about what they want. Agnes thinks she wants love...when all she really cares about is romance. Orville and Wilbur think they want Agnes, when all they really care about is flying.

JEFFREY

You think this'll work?

BOGG

If I read 'em right.

(beat)

How's it look?

He steps back to admire his handiwork. It's not bad. Even capable to inspiring a little awe in the gaslight.

JEFFREY

Terrific.

BOGG

Let's hear the notes to the boys....

As Jeffrey reads from some note paper on the desk.

CUT TO

*can write*  
*Milk Wagon*  
*Milk Man*  
**BK LOT 138**

138

EXT. WILBUR WRIGHT'S FRONT PORCH - DAWN

Wilbur is in a bathrobe, his heart thumping as he reads the note....

JEFFREY'S VOICE

Dearest Wilbur, I have so many things to tell you. Orville means nothing to me....

CUT TO

139

INT. ORVILLE'S ENTRYWAY

**BK LOT 139**

where the same kind of scene is taking place.

JEFFREY'S VOICE

Wilbur means nothing to me. Meet me at Big Rock Creek this morning at ten o'clock....

140

EXT. AGNES SPENCE'S WINDOW - LOOKING THROUGH

**BK LOT 140**

as she reads her special letter in the early light. Her beautiful face flushed with anticipation.

BOGG'S VOICE

My heart stopped when I saw you outside the shop. Forget the Wright Brothers. I'll be at Big Rock Creek this morning at ten...waiting to prove my soaring love. Yours forever, Phineas Bogg.

(X)

On Agnes' rapture....

*New Hall Land. Hills behind Magic Mt.*  
 CUT TO

141

EXT. BIG ROCK CREEK - CLIFF TOP - EARLY MORNING141  
(X)

The sun hangs lazily above the horizon, casting a magical warmth over the landscape four hundred feet below. Jeffrey, Bogg and the glider stand in silhouette against this grandeur, perched on the edge of the promontory from which Bogg will leap. The Cycle Co. wagon and horse are in the b.g.

Jeffrey is a bit disturbed by the dizzying height.

JEFFREY

Long way down.

Bogg is equally uneasy...but isn't about to show it.

CONTINUED

141

CONTINUED

141

Uh huh.

BOGG

JEFFREY

(beat)  
Think they'll come?

BOGG

They'll come.

JEFFREY

(beat)  
Think it'll fly?

BOGG

(pause)  
Long as there isn't a crosswind.

Hold...then:

---

CUT TO

---

142

EXT. BIG ROCK CREEK - DAY

142

The wind blows steadily across the open field, creating a plume of dust behind a carriage as it pulls up and stops beside a creek below the cliff.

(X)

*photo dbk Agnes S.E.G. (X)*

143

AGNES IN THE CARRIAGE

143

is decked out in her finest. She checks her makeup, makes sure her bust is enticingly elevated, then scans the area for Phineas. Her eyes light up as she sees:

144

HER POINT OF VIEW - A MAN ON HORSEBACK

144

approaching.

AGNES

Phineas!

But it's not Bogg...it's:

*Wilburville  
SEG photo DBI.*

145

WILBUR

145

He looks absolutely dashing...and carries a box of candy under his arm. He waves back, not hearing the name she's calling...then reacts to:

146 HIS POINT OF VIEW - ANOTHER MAN ON HORSEBACK 146  
coming from the other direction. Wilbur recognizes him at  
once.  
Orville.... WILBUR  
147 ORVILLE 147  
carrying a lovely bouquet of flowers, spots his brother too.  
Wilbur.... ORVILLE  
148 ANGNES 148  
begins to recognize her suitors.  
Phineas? AGNES

---

149 ON THE CLIFF TOP - JEFFREY AND BOGG 149  
struggle in the breeze to put the glider on the latter's  
shoulders. Jeffrey keeps one eye on their quarry far below. (X)  
JEFFREY  
They're almost up to her....  
BOGG  
Get that left side down! Hold it  
down!  
JEFFREY  
I can't...there's too much wind!  
BOGG  
What're they doing now?

---

150 AT THE CARRIAGE 150  
Orville and Wilbur pull up on opposite sides of Agnes. The  
situation is awkward at best.  
Orville, Wilbur.... AGNES  
ORVILLE  
(nods coldly)  
Wilbur.

CONTINUED

150

CONTINUED

150

WILBUR  
(likewise)  
Orville.

A beat, then Wilbur presents Agnes with the chocolates.

WILBUR  
For you...darling. I'm sorry that  
my brother had to be so immature, as  
to follow me....

ORVILLE  
Follow you?  
(beat)  
I think it's time we ended this once  
and for all.  
(gives her  
bouquet)  
Tell him, Agnes.

AGNES  
Tell him what?

ORVILLE  
Tell him about the note you wrote me.

AGNES  
What note, Orville?

Wilbur is very smug at about this...until he hears.... (X)

ORVILLE  
Meet me at Big Rock at ten o'clock...  
so I can whisper the secrets of....

WILBUR  
...my love into your precious ear.  
Will all my love....

ORVILLE  
(to Agnes)  
Agnes?

WILBUR  
Agnes!

151

ON THE CLIFF

151

Jeffrey looks below as Bogg wrestles with the glider on his  
shoulders.

CONTINUED



151

CONTINUED

151

JEFFREY

Cat's outa the bag.

BOGG

Gotta go now.

JEFFREY

There's too much wind....

152

NEW ANGLE

152

as Bogg moves toward the ledge...the glider fighting him every inch of the way.

BOGG

They aren't gonna be there forever.

JEFFREY

You can't Bogg. Not in a crosswind!

BOGG

Out of the way, boy.

JEFFREY

It's suicide....

BOGG

I'm a Voyager, kid. Sometimes you gotta bite the bullet.

JEFFREY

No!

153

JEFFREY

153

tries to tackle him...and is roughly shoved to the ground.

JEFFREY

Bogg! Don't!!

154

BOGG

154

surveys the dizzying drop below him...takes a deep breath... (X)  
then leaps!

Nooo!

JEFFREY

Jeffrey watches in horror as:

*— glider pilot**Helmet  
Camera*

155

BOGG AND THE GLIDER

155

begin a wavery, out of control, descent.

TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN

156 EXT. BIG ROCK CLIFF/BOGG AND THE GLIDER 156

make odd, sliding turns as they swoop dangerously close to the cliff.

157 BOGG 157

tries his damndest to keep the glider under control. He pales as he sees:

158 HIS POINT OF VIEW - THE CLIFF 158

itches and yaws in front of him. Directly in front of him. He leans violently to keep from biting it head on.

BOGG

Left! Go left!

159 WIDE - THE GLIDER 159

turns away at the last moment, narrowly avoiding disaster.

160 ON THE CLIFF 160

*Blind Driver*  
Jeffrey leaps into the wagon, snaps the reins with a "hee-yaw", and the horse takes off.

161 AGNES AND THE BOYS 161

are confused, hurt and angry as they attempt to sort things out. Agnes has both the boys' notes on her lap.

AGNES

This is not my handwriting!

ORVILLE

Well then, who in tarnation....

(X)

AGNES

(spots glider)

Phineas!

All eyes drift skyward to:

- 162 THEIR POINT OF VIEW - BOGG AND THE GLIDER 162  
dipping and turning in the thermals near the top of the cliff.
- AGNES  
(quotes in  
rapture)  
'...waiting to prove my soaring  
love....'
- 163 THE BROTHERS 163  
are dumbstruck.
- ORVILLE  
The glider...Will's it's our glider....
- WILBUR  
And it's flying!
- They take off across the field on their horses.
- 164 THE GLIDER 164  
is flying. Awkwardly...but it's still in the sky. As a matter of fact, the thermal current makes it look like it might not come down.
- 165 BOGG 165  
is sure that's the case. He yells to the figures below.
- BOGG  
Doesn't this thing ever come down?!
- Suddenly, the glider slips out of the thermal and quickly noses toward the ground.
- BOGG  
I had to ask....
- 166 AGNES 166  
can see he's in trouble. She snaps her reins and starts toward him.
- AGNES  
Phineas! Be careful!

167 ON THE FLATS - JEFF 167  
has arrived at the bottom of the cliff and drives the wagon  
flat out toward the ground below Bogg.  
JEFFREY  
Hang on, Bogg! Hang on!

168 NEW ANGLE 168  
as Wilbur pulls the wagon next to Orville, who's shouting  
into the sky.  
ORVILLE  
Get your weight back! Weight back!  
WILBUR  
Who the heck is it? (X)  
ORVILLE  
A stupid darn fool! (X)  
The brothers start yelling together.  
ORVILLE AND WILBUR  
Weight back! Weight back!  
But Bogg can't hear them.

169 THE GLIDER 169  
continues its rapid descent...gaining dangerous speed...out  
of control.

170 BOGG 170  
tries everything he can to pull out...then goes white as he  
sees:

171 HIS POINT OF VIEW - THE GROUND 171  
coming on fast. It's all over and he knows it.  
BOGG  
Bat's breath.

172 NEW ANGLE 172  
as the glider slams into the ground with strut breaking,  
canvas rippling, bone-crunching speed...then there's silence.  
JEFFREY  
Bogg!

173

JEFFREY

173

leaps out of the wagon and stumbles tearfully across the field.

JEFFREY

No...no....

He arrives to find:

174

BOGG

174

bloody and limp in the wreckage. It looks bad. Jeffrey collapses at the Rogue's side.

JEFFREY

No...You can't die. You can't....

He grabs Bogg's feet and tries to extricate him from the wreckage...only succeeding in allowing the Rogue's head to thump to the ground.

BOGG

Ouch!

Jeffrey freezes.

JEFFREY

Bogg?

Bogg moans and Jeffrey drops his feet, sending the Rogue's back hard onto the ground.

BOGG

Easy kid! You always treat your friends like that?

(X)

Jeffrey joyously embraces his dear friend.

JEFFREY

Bogg...I saw you crash...I thought....

BOGG

Yeah...I know, I know. I'm glad t'see you, too.

AGNES' VOICE

Phineas!

They turn to see:

175 AGNES

175

leaps out of her carriage and throws herself on Bogg.  
Kisses, kisses, kisses.

AGNES

Phineas...your soaring love...it was  
wonderful. Are you all right?

Bogg shoots a "can you believe this?" over her back to  
Jeffrey.

BOGG

A little worse for wear, darling.  
But now I know more than ever that  
I want to marry you.

AGNES

(uneasy beat)

Marry me?

BOGG

We'll grow old together, sweet. You  
and me and our ten children.

AGNES

Ten children?

BOGG

Wait for me in the buggy. I'll be  
right there.

She nods...and crosses uneasily back to her buggy. Bogg  
winks at Jeff, then stands painfully and turns to:

176 WILBUR AND ORVILLE

176

who have watched the entire scene.

WILBUR

First you wreck our glider...then you  
steal our girl.

ORVILLE

We oughta take care of you right here.

(X)

A beat...then they grin and extend their hands.

WILBUR

Doggone that was beautiful. Wilbur and  
Orville Wright.

(X)

BOGG

Jeffrey Jones and Phineas Bogg.

CONTINUED

176

CONTINUED

176

ORVILLE

Y'know the problem you had up there  
was lift.

Orville begins to study the wreckage excitedly.

ORVILLE

Now if we made the elevators bigger.

WILBUR

And mounted 'em farther forward...see?

ORVILLE

I was thinkin' if we stacked the  
wings...maybe extended 'em a bit....

WILBUR.

We'll need a longer run and steady  
winds....

ORVILLE

There's this place in North Carolina  
that Chanute recommended...Kitty Hawk....

The brothers drift away from the wreckage as they talk, lost  
in their own special world. They completely ignore Jeff and  
Phineas...even Agnes, as they walk by. Their heads are  
clearly in the clouds. Just where they ought to be.

177

JEFFREY AND BOGG

177

trade a smile, then Bogg checks the Omni.

BOGG

Green light, kid.

Jeffrey looks surprised...almost upset.

JEFFREY

We can't leave, now.

BOGG

Got to.

JEFFREY

But they're gonna invent the airplane.  
We can be there. We can help.

BOGG

We've helped enough, already.

He winces as he stretches his back...then sees that Jeff is  
sincerely hurt.

(X)

CONTINUED



177

CONTINUED

17

BOGG

Look...I know it's hard. I've been there, too. But whenever you feel this way, think of all the interesting people and places in front of you who really need your help. We're Voyagers, kid. We've got responsibilities.

(X

(beat)

Besides, don't you want to see what all this has done?

Jeffrey nods...disappointed, but intrigued.

178

AGNES - IN THE BUGGY

17

turns back to Phineas and Jeff.

AGNES

Phineas, I've been thinking about those ten kids, and I really think I'm too young to...Phineas?

(X

A puzzled expression comes over her face...followed by one of great relief.

179

HER POINT OF VIEW - THE FIELD

17

is empty. Jeffrey and Phineas are gone.

CUT TO

180

EXT. FRENCH COUNTRYSIDE - A FARM - DAY

18

At one time this was the scene of a battle. Tree stumps, still smoke, and scattered here and there are broken wagons. Still, life goes on...and the farm is back in operation, given a springtime green facelift by Mother Nature. The calm is interrupted by the sound of two incoming mortar shells -- then:

(X

(X

181

JEFF AND BOGG

18

make a beautiful landing, dead center in a stack of hay. Bogg comes up smiling.

(X

BOGG

A soft landing at last.

CONTINUED

181

CONTINUED

JEFFREY

Green light here?

BOGG

(checks Omni)

Still red. Now, where're your air-  
planes, kid?

They are oblivious to:

182

A RED TRI-WING FOKKER

coming directly at them from behind.

JEFFREY

We put Orville and Wilbur on track --  
there have to be phones here now.

BOGG

I s'pose red light could mean something  
else is wrong. We'll find out soon  
enough.He doesn't know just how soon. Because in the next second,  
the Fokker opens fire!

183

NEW ANGLE

as the hay mound erupts with bullet hits and the guys scramble  
for cover! They just make it under a broken wagon as the  
Fokker screams over.

184

BOGG

is furious.

BOGG

Terrific! Wonderful! We get airplanes  
into the war so they can blow us to bits!  
Who was that guy?

JEFFREY

It was red. Must be Richthofen.

BOGG

Richthofen? The guy with Mary?

JEFFREY

Rickenbacker. Richthofen's the Red  
Baron. Look!

He points to:

185 A GROVE OF TREES - ACROSS A FIELD

185

Nearby are two bi-planes...and a man and a blonde woman  
struggling to drag two of their downed comrades under the  
cover of the trees.

JEFFREY

Eddie....

BOGG

Mary...We gotta get 'em out.

186 NEW ANGLE

186

as Jeffrey and Bogg race across the field joining:

187 AT THE PLANES - EDDIE AND MARY

*DBL Mary in Plane  
Eddie*

187

The ships are both two-seaters; one a Curtis "Jenny," without  
a gun, the other an American DH-4 (or a Standard) with a  
gunner's position in the rear. Both bear the insignia of the  
94th Aero Squadron. Both are still running.

JEFFREY

Eddie! Mary!

Rickenbacker, wounded in his arm, looks at Bogg and Jeff in  
confusion.

EDDIE

Who are you?

JEFFREY

Jeffrey....

Jeffrey looks to Bogg.

BOGG

That was another war, kid.  
(to Rickenbacker  
and Mary)

I'm Phineas Bogg...this is Jeff, my  
son.

Jeffrey beams at this reference.

BOGG

We're here t'help you get out.  
(re Rickenbacker's  
arm)

You okay?

CONTINUED

187

CONTINUED

187

Eddie makes reference to the two bodies under the tree.

EDDIE

I'm alive.

A familiar whine turns them to see:

188

THE FOKKER

188

screaming in for a strafing run!

EDDIE

Hit the deck!

189

NEW ANGLE

189

as they dive...and the red tri-wing roars overhead, only fifteen feet off the ground, dropping something from the cockpit. The quartet stands in amazement.

MARY

Why didn't he fire?

RICKENBACKER

190

steps out slowly, watching the Fokker regain altitude, then retrieves what the Baron dropped: a black leather gauntlet.

EDDIE

He wants me. Top German meets the  
Top American.

JEFFREY

You can't fight him in one of these.  
He'll cream you.

BOGG

Don't worry, kid. He's not going to.

191

BOGG

191

crosses to Eddie.

BOGG

Take off your jacket and scarf. At  
this distance, he'll never know the  
difference.

CONTINUED

191

CONTINUED

191

EDDIE

Forget it, pal.

Bogg grabs his wounded arm. Eddie winces.

BOGG

You're in no shape to take him on.  
Not in one of those.

(nods to plane)

You fly Mary outta here. We'll take  
care of the Baron. It's worth a  
shot.

A beat...then Rickenbacker nods and pulls off his jacket and  
red scarf. Bogg takes the gauntlet.

EDDIE

You know how to fly one of these?

BOGG

Did Marie Antoinette have great legs?

As Bogg puts on jacket....

BOGG

If you go up first, will he wait for  
me?

EDDIE

(nods)

The Baron doesn't shoot at unarmed  
planes. Code of honor. He'll let  
us pass.

(beat)

Good luck, pal.

They shake, then Eddie climbs into the Jenny.

192

MARY

192

gives Jeffrey a hug.

MARY

I don't know who you are, kid...but  
thanks a million. Good luck.

She kisses him on the nose, then crosses to:

193

BOGG - AT THE PLANE

193

This is a strangely romantic moment. The prop wash blows like a monsoon, as they gaze into each other's eyes.

MARY

I get the funniest feeling we've met.

BOGG

Maybe in another life.

He gives her a knee-buckling kiss, then winces, expecting a slap. It doesn't come.

MARY

If you're ever in Hollywood....

BOGG

What about Doug?

MARY

Who's Doug?

She kisses him again, then he helps her into the plane.

194

NEW ANGLE

194

as Bogg waves to Eddie...and the Jenny taxis out onto the field.

195

JEFFREY

195

crosses to Bogg in the prop wash.

JEFFREY

Why'd you lie to him? You can't fly that thing. You couldn't even fly a glider.

(X)

BOGG

I didn't lie. I never lie.

(beat)

Marie Antoinette had terrible legs.

196

NEW ANGLE

196

as Bogg and Jeffrey cross to the DH-4. Jeffrey starts to climb into the gunner's seat, when a firm hand stops him.

CONTINUED

196

CONTINUED

196

BOGG

Climb down, kid! I'm doing this solo!

JEFFREY

You go down, I go down!

BOGG

Forget it!

JEFFREY

Who's gonna fire the gun?

BOGG

That's it! No discussion!

He climbs into the cockpit and dons helmet and goggles.

BOGG

Now where's the clutch?

JEFFREY

It doesn't have a clutch!

Bogg sighs in resignation and motions for him to climb in.

BOGG

(in disgust)

Smart kids give me a pain.

He pushes the throttle forward and:

197 THE DH-4

197

jumps roughly forward, onto the field. As they taxi:

198

BOGG

198

looks to see:

199

EDDIE AND MARY'S PLANE

199

take off. They salute him with a wing tip.

200

HIGHER IN THE SKY

200

is a more sobering vision: The Fokker circling slowly like a waiting vulture.

201 JEFFREY 201  
watches the Fokker with his heart in his throat...then lets  
his eyes drop into:

202 THE COCKPIT SURROUNDING HIM 202  
The canvas is ripped with a line of bullet holes. (X)

203 NEW ANGLE 203  
as Bogg turns the plane...then:

BOGG  
Remember the Maine!

The DH-4 rolls down the field, picking up speed...rolls down  
the field, still faster...rolls down the field, any second  
now...it rolls down the field, heading for some trees....

JEFFREY  
The stick!

BOGG  
Stick? What about the trees!? (X)

JEFFREY  
The stick! Pull back on the stick!

BOGG  
(realizes)  
That stick! (X)

Bogg gives the stick a heave and:

204 THE PLANE 204  
lifts sharply, crazily into the air, narrowly missing the  
tops of some trees.

BOGG  
I'm flying!

Yes, he is. But he won't be for long. Jeffrey looks behind  
in horror to see:

205 THE FOKKER 205  
making a dive!

CONTINUED



205

CONTINUED

205

JEFFREY

Here he comes! Pull up! Keep him  
off your tail!

Bogg shakily gets the bi-plane to climb and we begin:

206

THE DOGFIGHT

206

The aerial fight will have to be choreographed with the flight crews performing it, but the basic action and tone will be something like this:

Jeffrey holds off the Baron with the machine gun, as Bogg gets the bi-plane to climb...and stall. The resulting dive is actually a blessing, as it helps them narrowly escape the Baron's guns, but does create some panic.

JEFFREY

Pull up! Pull up!

BOGG

I can't pull up!

JEFFREY

Then push it down!

Bogg manages to restart the engine, heroically pull them out inches above the tree tops, then do a wild loop, close to the ground, that utterly confuses the Baron. After a couple of hairy, head-on, strafing passes....

BOGG

Shoot him! Shoot him!

JEFFREY

I am!

BOGG

Then hit him!

...Jeffrey manages to succeed.

207

THE FOKKER

207

clearly smoking, but not about to crash, tips its wings in salute and heads down to land.

JEFFREY

I got him! I got him!

CONTINUED

207 CONTINUED 207

BOGG

(no less  
excited)

You got him!

Bogg suddenly remembers and checks:

208 THE OMNI 208

Green light. History's on course. He holds it up for Jeff to see.

BOGG

That's it kid! Green light! We did it! We did....

But his enthusiasm quickly fades as the plane becomes engulfed in smoke. They've been hit too. They're on fire.

209 THE PLANE 209

tips crazily...and goes into a tailspin dive.

210 BOGG 210

turns back to Jeffrey and screams....

BOGG

Hold onto me, kid. Hold on!

211 JEFFREY 211

stretches out of his seat, fighting the g-forces, and grabs Bogg's shoulders. Bogg quickly works to set the Omni....

212 THEIR POINT OF VIEW - THE GROUND 212

is coming up fast...Bogg closes his eyes....

BOGG

Don't fail me now.

He presses the Omni's button...and we:

CUT TO

THE COUNTRYSIDE - DAY 213

The sound of a plane diving...diving...closer and closer... then the glider model Jeff saved in the Wright Brother's shop noses into the ground! A beat...then:

fall out of the sky, making a lovely, rolling landing on the soft grass. There's no crash, no flames, no twisted struts and bloody metal. Only the lovely, green English countryside. And Jeffrey and Bogg are in the middle of it. They made it.

A long, breathless pause then....

JEFFREY

Are we alive?

BOGG

Yeah...we made it.

JEFFREY

And Eddie and Mary...?

BOGG

Green light, kid, all the way.

Jeffrey recovers his model, then looks to the strangely silent Rogue. A pause...then Bogg sighs and stands.

JEFFREY

You liked her, didn't you?

BOGG

Me? Naw...

(beat)

What makes you say that?

JEFFREY

The way you looked at her. Kinda mushy. Not like Agnes.

Jeffrey stands and they start to walk. Their stride increases with their bravado.

BOGG

Well, forget the way I looked at her. We're Voyagers, kid, there's no time for romance.

JEFFREY

Right. Voyagers. No romance.

BOGG

Time is our oyster.

JEFFREY

Right.

CONTINUED

214

CONTINUED

214

BOGG

Quarter to no man.

JEFFREY

No man.

BOGG

We can do anything, change anything,  
be anything.

JEFFREY

Voyagers.

BOGG

Voyagers.

Just when they're at their cockiest...there is a distant  
boom. Bogg freezes.

BOGG

You hear that? Sounded like a cannon.

An explosion confirms his prognosis followed by a distant  
roar. Hoofbeats? Men's voices? The ground starts to  
vibrate.

JEFFREY

Where are we?

BOGG

(checks Omni)

England. 1066. Pearl Harbor.

The roar is growing.

JEFFREY

They didn't have cannons in 1066.

BOGG

What?

(X

JEFFREY

(realizes)

The Battle of Hastings....

BOGG

I can't hear you....

(X

JEFFREY

The Battle Hastings!

A cannon shell explodes behind them, as they look in horror  
to see:

215 *stock* WILLIAM OF NORMANDY AND HIS NORMAN ARMY 215  
charging over a hill directly toward them! As our:

216 BRAVE VOYAGERS 216  
scream and scramble.

FREEZE FRAME

AND

FADE OUT

